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(Registered for Transmission Abroad.)

VOL. XXXV., No. 411.]

MARCH 1, 1905.

[PRICE 2d.; PER POST, 2½d.]

## CONTENTS.

	PAGE
SOME FORGOTTEN OPERAS. By PROFESSOR E. PROUT. IV.—CHERUBINI'S "MÉDÉE" (continued) ...	41
SIGNOR AND MADAME MARCHESI AT HOME ...	46
THE OXFORD HISTORY OF MUSIC. VOL. V.—THE VIENNESE PERIOD (REVIEW) ...	47
TO CHILDREN FOND OF MUSIC. BY A. E. K. ...	48
LADY RAMSAY (OF BAMF) : AN APPRECIATION ...	53
LETTER FROM PARIS. BY S. D. C. MARCHESI ...	53
LETTER FROM MOSCOW ...	54
CORRESPONDENCE:—EAR TRAINING ...	55
OUR MUSIC PAGES:—"WILD FLOWERS," FROM J. F. BARNETT'S "MUSICAL LANDSCAPES," FOR THE PIANOFORTE ...	55
REVIEWS OF NEW MUSIC AND NEW EDITIONS ...	55
IN THE CONCERT ROOM ...	56
MUSICAL NOTES: HOME, FOREIGN, OBITUARY ...	57
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VOL. XXXV., No. 411.]

MARCH 1, 1905.

[PRICE 2d. ; PER POST, 2½d.]

# ✓ SOME FORGOTTEN OPERAS.

By PROFESSOR E. PROUT, MUS.D.

## IV.—CHERUBINI'S "MÉDÉE."

(Continued from page 25.)

Creon, Dirce and her attendants depart, leaving Medea and Jason alone. She upbraids her husband for his falsehood; he weakly tries to excuse himself by pleading her furious temper. She appeals to him for the last time in one of the most beautiful airs of the opera. It commences thus:—

No. 8.  
*Larghetto.* Médée.  
p Str. Vous voyez de vos

Clar. (Viole all' 8va bassa.) Viol. Cri-mi-  
fils la mère in-for-tu-né-e, Cor. -

- nel-le pour vous, par vous a-ban-don-né-e,

At the words "Délaissée aujourd'hui, proscrite, malheureuse," an agitated figure is introduced for

the first violins, of which much use is made later in the number. Medea reminds Jason that before she knew him she was virtuous and her heart was free from trouble:—

No. 9.  
tou-tes ses nuits é-taient pai-si-bles,  
Et tous ses jours é-taient se-reins, &c.

With her exclamation "J'ai tout sacrifié pour vous" the pathos of the music becomes deeper and the agitation in the orchestra increases, till the emotion culminates in the final words of the air,

"Je ne veux que vous seul; j'abjure ma colère;  
Médée en pleurs embrasse vos genoux;  
Pour tout ce qu'elle a fait rendez lui son époux."

This beautiful song illustrates what was said above as to the moderation of Cherubini's orchestration. The only wind instruments employed are two clarinets and two horns, yet the accompaniment is neither thin nor destitute of variety and colour.

Jason still remains obdurate; and Medea tells him that, as he has made his choice, her fury will pursue him and his destruction is certain. These words lead to the final number of the first act—the great duet "Perfides ennemis." I utterly

despair of giving any adequate idea, either in words or by the aid of such short extracts as alone are possible here, of this wonderful movement. Almost from the first bar to the last it is one volcanic outburst of passion; excepting with one passage, to be referred to directly, the voice-parts are mostly declamatory, while the orchestra rages and tears along with ever increasing fury, like a swollen mountain torrent. The commencement—

No. 10. *Allegro.*

*f* Tutti. Str.

Médée.

*p* Per - fû - des en - ne -

- mis, Per - fû - des en - ne -

- mis, Qui con - spi - rez ma peine,

shows two important figures of accompaniment, of which extensive use is made subsequently; for more than fifty bars one or other of these figures is almost continually present. The only interval of repose is found at the words "O fatale toison,"—

No. 11.

Médée.

O fa - ta - - - le . . . toi -

JASON.

O fa -

Ob.

Wind. *sf* *p* Str.

Bassi.

son, O con - què - - te . . fu -

- ta - - le . . . toi - son, . . O con -

- nes - - - te.

- què - - - te . . fu - nes - te. &c.

Wind. *sf*

and even this is of short duration. A sequential repetition, a tone higher, of the passage just quoted is followed at once by

No. 12.

Médée.

O fa - ta - - - le toi -

V. I.

Viola.

Bassi.

JASON.

son, O fa - ta - le, toi - son, Médée.

O con - què - te fu -

V. 2. V. I.

JASON.

- nes - te O con - què - - te fu - nes - te

V. 2. &c.

in which the broken phrases for the voice are accompanied by the figure for the violins seen in No. 10, and the storm breaks out afresh. Towards the end of the movement the "O fatale toison" is heard again, but now it is accompanied with rushing scales for the violins in octaves, which greatly heighten the effect. I regret that space will not allow me to quote the magnificent passage that follows, to the words "Combien vous coûterez et de sang et de pleurs;" but a few extracts more or less would do but little to enable those who do not know the score to realize the grandeur of the music. Mr. Chorley, in the article from which I have already quoted, says "The close of this first act is one of the marvels of music; almost in opera what one of Lear's great scenes is in tragedy." This verdict I cordially endorse; but I must add that the practical difficulties in the way of securing an adequate performance are very great. The duet, as originally written, contains 289 bars; and although for the Vienna performance Cherubini cut out 46, the strain on the singers is still very severe, as the parts for both voices, especially for the soprano, are written very high, and, excepting two passages of about 20 bars each, there is no rest for the artists; the force and passion of the music are at high pressure throughout.

The second act is preceded by an Entr'acte which, though of no great development, is little if at all inferior to the overture as a piece of emotional tone-painting,—what the Germans call a "Stimmungsbild." I quote the opening.

No. 13.  
*Allegro.*  
Viol. Ob.  
Clar.  
Timp.  
f Bassi. p  
Fl. Cor. &c.  
Timp. Bassi

When the curtain rises, the stage shows a wing of the palace of Creon on one side and the temple of Juno on the other. Medea comes out of the palace; she has been refused permission to see her children, and in a passionate soliloquy she vows vengeance on her treacherous husband and his bride. Her slave, Neris, enters hastily and says that the people outside the palace are clamouring for her death, and warns her to flee at once. She is followed by Creon, who orders Medea to depart immediately, and tells her that it is only at Jason's intercession that her life is spared. Their dialogue leads to a very fine ensemble, which is mainly a duet for Medea and Creon, to which from time to time are added passages for Neris and a chorus of Creon's guards. Medea begs for permission to remain in Corinth:—

"Ah! du moins à Médée accordez un asile,  
J'y finirai mes jours solitaire et tranquille;  
Heureuse quelquefois d'embrasser mes enfans  
J'oublierai que Jason a trahi ses sermens."

Throughout this movement Medea, except in her asides, is feigning a tranquillity and submissiveness which she is far from feeling; only the restless figures of the orchestra betray her real emotions. The opening bars will illustrate this point.

No. 14.  
*Allegro.*  
Tutti.  
Bassi.  
Médée  
Ah du moins à Mé-dée ac-cor-  
p Strings.  
- - des un a - si - le, &c.

Creon dreads her, and refuses to yield to her blandishments. The rage in her heart breaks forth in the following powerful passage:—

No. 15.  
Médée. (d'une voix concentrée.)  
O Ju - pi - ter,  
Viol. Unis.  
sf p  
Viola.  
Bassi. sf p  
O Ju - pi - ter, que l'au-

teur de ma peine Ne

se dé-ro-be pas, Ne

pas à ton

œil pé-né-trant!

At last she appears to yield to the inevitable, and begs Creon to allow her one day's grace, to nerve herself for her departure. Though suspicious of her designs, Creon reluctantly grants her request, and departs with his guards, whereupon Medea repeats her prayer, "O Jupiter, que l'auteur de ma peine," etc., to even more vigorous and emphatic

music than that just quoted. The whole of this number is extremely fine; it is worthy of notice that it is one of the very few in which for Vienna the composer made no cuts.

After her final imprecation Medea sinks on the steps leading up to the palace in a sinister reverie. Neris, deeply compassionate her mistress, sings an air,

"Ah! nos peines seront communes,  
Le plus tendre intérêt m'unit à votre sort,"

which interrupts the progress of the action, and would appear to have been introduced by the librettist in order to give the *prima donna* the much-needed rest between the trying number that has preceded and the long duet that is to follow. The air is remarkable for a very fine and elaborate *obbligato* for the bassoon; it was originally very long—153 bars, *andantino*. Cherubini evidently felt this, for he cut out nearly half of it (65 bars,) when revising the work.

Medea meanwhile is pondering how she may best avenge herself on Jason. She has already determined to destroy his bride; but this alone is insufficient to satisfy her fury. The idea presents itself of killing her children; at first she rejects it with horror. Jason enters, and with hypocritical sympathy offers to do all in his power to alleviate her sufferings. She pretends to be resigned to her fate, and begs, as a last favour, that she may take her children with her into exile. Jason absolutely refuses, saying he would sooner give his life's blood; whereupon Medea, in a triumphant "aside," says "He loves them!" Then to Jason, "Enough! I leave them with you—you require my death; I make the sacrifice." Then follows a long duet, "Chers enfans, il faut donc que je vous abandonne." This movement is far inferior to the great duet which ends the first act for the only time in the latter part of the opera, Cherubini's inspiration seems, at least partially, to fail him. Possibly this may be because Medea is throughout playing a part, and concealing her true feelings, which are only shown in her words, spoken aside, "Tu payeras cher les pleurs que je feins de verser." This duet also affords an illustration of the disregard of the stage spoken of by Fétis; it contains 243 bars, all in one movement with only slight changes of *tempo*, and even with the cuts, amounting to 44 bars, which the composer made for Vienna, it seems, at least in reading, tediously long.

Jason departs, and Medea confides to Neris her plan of vengeance. Her husband has promised to allow her the company of her children until her departure; and Medea will send them to Dirce with a robe as a bridal present. Neris expresses her surprise; but her mistress informs her that the robe is poisoned.

The bridal procession comes forth from the palace, and goes to the temple. Here we reach the finale of the second act, a number which makes ample amends for any want of interest in what has preceded. Before speaking of the music in detail it should be said that, with the exception of one pair of horns and the drums, the whole of the wind instruments, to which a more than usually large share of the accompaniment is allotted, are on the stage throughout the entire finale. A stately march, expressly indicated "*sans presser*," ("without hurrying,") is heard from the wind instruments behind the scenes.



## No. 16.

*Mouvement de Marche sans presser.*

(Wind, behind the scenes.)

After four more bars the male voices in unison intone a hymn to Bacchus in the style of an ecclesiastical plain-chant:—

## No. 17.

MALE VOICES (Trombone Unis.).

Fils de Bac - chus, dé - scends des cieus, Le  
front pa - ré d'im-mor - tel - les guir - lan - des.

Trombones, here introduced for the only time in the work, accompany the voices in unison till the cadence, as shown in the above passage. Cherubini's indication in the score is unclear here; though he has at this point written "*Tromboni*" in the plural, we find "*Trombonne*," in the singular, later in the finale. Similar uncertainty may be seen in the score of *Les Deux Journées*; but, as in both works there is never more than one note written in the part, I am inclined to think that only one trombone is intended.

At the close of the last quotation the wind instruments continue the march, which shortly afterwards is ingeniously combined with the hymn. The movement is extended to considerable length, the chorus, now in unison, now in full harmony, being accompanied exclusively by the wind band on the stage. Medea, concealed behind a ruined pedestal in the front of the stage, is watching the procession; from time to time, uttering sarcastic or bitter ejaculations, such as "Ah! que j'aime ces chants! qu'ils plaisent à mon cœur!" accompanied by a *tremolo* of only a few of the strings. A curious point about the treatment is that, during the whole of the first two movements of this finale, all Medea's asides are spoken, as in melodrama, with orchestral accompaniment. Did Cherubini perhaps think that her accents of suppressed rage would be more effective in a speaking voice, and was he reserving the singing voice for her final outburst? It is difficult to say.

The march is followed by a charming *larghetto*, still accompanied only by wind, the style of which will be sufficiently seen from the opening symphony.

No. 18. *Larghetto.*

Le front pa -  
TEN. BASS.  
(Fag. Tromb. Unis.)

During this movement the Chief Priest enters, accompanied by two other priests; they burn incense on an altar at the side of the stage, and re-enter the temple without seeing Medea. This section of the music is a prayer to Hymen; the god of marriage for a blessing on the nuptials; it is for five-part chorus, the soprani being divided. It is followed by a short passage for solo voices, (Dirce, Jason, and Creon,) in which Jason prays the gods to watch over his children. To a sinister chromatic accompaniment of strings, Medea says,

"Chante, époux fortuné, signale ta tendresse;  
Le Tartare applaudit à tes chants d'allégresse!"

The last movement of this finale, which follows immediately on the words just quoted, is a bright and animated wedding chorus of which I give the opening bars:—

## No. 19.

*Marche, Gayment.*

Le front pa -  
TEN. BASS.  
(Fag. Tromb. Unis.)

The musical score is presented in five systems, each with a vocal line (soprano and tenor) and a piano accompaniment. The lyrics are in French. The first system includes the lyrics "teur de ma peine Ne" and "Ob.". The second system includes "se dé-ro-be pas, Ne" and "Fag.". The third system includes "se dé-ro-be" and "cresc.". The fourth system includes "pas à ton". The fifth system includes "œil pé-né-trant".

At last she appears to yield to the inevitable, and begs Creon to allow her one day's grace, to nerve herself for her departure. Though suspicious of her designs, Creon reluctantly grants her request, and departs with his guards, whereupon Medea repeats her prayer, "O Jupiter, que l'auteur de ma peine," etc., to even more vigorous and emphatic

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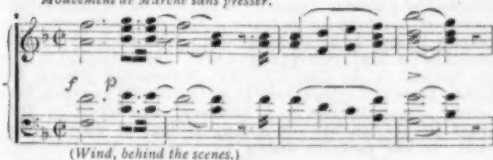
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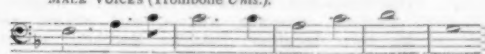
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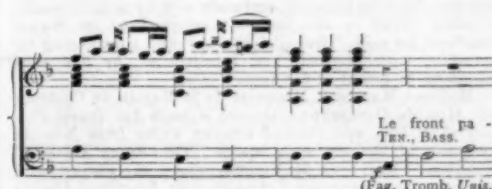
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## No. 19.

*Marche, Gayment.*

Sop. 1, 2. Ob. Clar.

ré de myrthes im-mor-tels Le front pa-ré, le

front pa-ré de myr-thes im-mor-tels

Fag.

The greater part of this chorus is sung by the crowd from within the temple. Toward the end of the movement the procession comes out and re-enters the palace. As soon as she is left alone, Medea, with a fearful outburst of fury, sings

"Souris à ma vengeance, hymen, O hymenée!"

rushes to the altar at the side of the stage, snatches from it a blazing firebrand, and goes out brandishing it fiercely. A great musical effect is here obtained by very simple means. The bright key of  $\text{F}$  major, in which the whole of the last chorus has been written, is now exchanged for the sombre and gloomy  $\text{F}$  minor, and the drums, which up to this point have been held in reserve, enter at Medea's last words with a thunderous roll, like messengers of coming calamity. The whole of this second finale is a masterpiece, both musically and dramatically.

(To be concluded.)

### SIGNOR AND MADAME MARCHESI AT HOME.

THE readers of the MONTHLY MUSICAL RECORD are well acquainted with the writings and opinions of the special Paris correspondent, S. D. C. Marchesi, the Marquis de la Rajata de Castrone; he holds opinions which to some modern musicians may appear too conservative, but he says frankly what he thinks, and is therefore respected. For the moment, however, I am not concerned with his opinions, but with the man himself, and with his wife, who, through her own gifts and remarkable influence as a voice-trainer, has acquired a world-wide reputation. A recent visit to them in their Paris home proved a real pleasure to the writer of these lines. Clever people are not always pleasant people, but Signor and Madame Marchesi are quite charming, and I may add homely; they put a stranger at once at his ease. To speak of age is a delicate matter. But on my expressing surprise, apparently by countenance, certainly not by actual words, at some event in the far past referred to by Signor Marchesi, he said, "Oui, j'ai 83 ans," and considering his strength, both physical and intellectual, he has good reason to be proud of the fact.

Madame Marchesi, Marquise de la Rajata de Castrone (née Matilde Graumann), showed a taste for music at a very early age, and studied singing under Otto Nicolai, composer of the charming opera "The Merry Wives of Windsor." This was at Vienna, where she stayed with her aunt, the Baroness Ertmann (née Dorothea Cécilia

Graumann), who was not only one of the most intimate friends and pupils of Beethoven, but one of the best interpreters of his pianoforte music. The composer used frequently to spend the evening, when "Meine liebe werthe Dorothea Cécilia" would play to him. He dedicated to her his Sonata in A, Op. 101. Frl. Graumann wished to devote herself to music, but, as so frequently happens, her family objected. She was, however, introduced by the artist Becker—in her interesting album, of which more anon, is her portrait drawn by him—to Mendelssohn, who managed to overcome all objections, and Frl. Graumann went and studied for four years under Manuel Garcia, whose hundredth anniversary of his birth is shortly to be celebrated. She then made successful appearances in England and Germany; her impersonations of Rossini's Rosina and Cendrillon were amongst her best. In 1852 she married the Marquis Salvador de la Rajata de Castrone, and four concerts which they gave at Vienna resulted in her becoming principal professor of singing at the Conservatorium there. She next went to Cologne, and then returned for 13 years to Austria. Finally, in 1880, she went to Paris, where she has lived from that time up to the present. A tree is known by its fruits, and the long list of eminent vocalists who have studied with her is sufficient proof of her ability as a voice-trainer. Let me quote some names—Mesdames Gabrielle Krauss, Nellie Melba, Emma Calvé, Emma Eames, Sybil Sanderson, Emma Nevada, Etelka Gerster, Elisabeth Parkina, Suzanne Adams, and others, as well as her own daughter, Blanche Marchesi, whose artistic gifts are so highly appreciated in London. In Madame Marchesi's *salon* there are portraits with signatures of Gounod, Rossini, Ambroise Thomas, Rubinstein, Verdi, Delibes, all eminent artists who were friends of the house, while among those living were to be seen those of Saint-Saëns, Massenet, and Mascagni.

To have asked the good lady of the house to tell the story of her life would, had the request been made and complied with, have resulted in a visit of quite abnormal length, to say nothing of the fatigue of such a recital. Fortunately, however, an idea suddenly came into my mind, and I asked, not without hesitation, whether Madame Marchesi possessed souvenirs of the many illustrious people with whom she had been acquainted. In reply M. Marchesi disappeared from the *salon*, returning in a few moments with a large album. The treasures it contained did not, of course, enable one to follow the whole course of Madame Marchesi's long artistic career, but they formed important landmarks. It contains a portrait of Madame Marchesi's grandaunt, i.e. the mother of the Baroness Ertmann, also one of Manuel Garcia in early days, both by Baron de Franck, a cousin of Madame Marchesi. Then there are musical souvenirs with signatures, of which I may name the theme of Berlioz's "Harold" symphony; the commencement of the "Hänsel und Gretel" overture; the opening bars (voice part) of the "Hostias et preces," from Verdi's "Requiem"; and the openings of Robert Franz's "Mutter, o sing mich zur Ruh," Op. 10, No. 3, and Brahms's "Wenn Kummer hätte zu tödten," Op. 113, No. 12; an excerpt from Leoncavallo's "Pagliacci"; a phrase from Mascagni's opera "L'Amica," written in only a few weeks ago; and souvenirs of various kinds by Fétis, Moscheles, Johann Strauss, Balfe, Benedict, Ole Bull, Joachim, Ernst Pauer, Stockhausen, etc., etc.; also one by Manuel Garcia, with date 1850. In addition to these there were letters of special interest. One written by Mendelssohn in 1846 to the Baroness Ertmann, in which he speaks thus of Jenny Lind:—

"Meine Freundin Jenny Lind geht nach Wien, und ich möchte dass Sie einander kennen lernen. Denn eine edlere, ächter, aufrichtigere Künstlerin ist mir im Leben nicht begegnet."

Another letter from Rossini, written in answer to the 24 Vocalizzi dedicated to him by Madame Marchesi, is very characteristic. It runs thus:—

"I di lei 24 vocalizzi che ho percorsi col massimo interesse, sono composti con somma conoscenza della voce umana, con chiarezza ed eleganza; essi contengono quanto fa d'uopo allo sviluppo di un' arte che da troppo tempo io assimilo alle *barricate* vocali!! Possa il di lei interessante lavoro profittare alla gioventù odierna che trovasi un tantino fuori della buona via. Insista pure Sig.<sup>a</sup> Marchesi ad insegnare il Bel Canto Italiano. Esso non esclude l'espressione e la parte drammatica che va riducendosi ad una semplice questione di *Palmoni* e senza studio! (C'est très commode.)"

Translations of these letters are given in "Marchesi and Music," published by Harper Brothers, of London and New York; but the whole of the Rossini in the writer's own words is here published for the first time.

On taking leave of my gracious host and hostess, the *Au revoir* seemed to point to no distant time; they will surely come to London for the festivity in connection with their highly honoured teacher, Manuel Garcia; for both were his pupils. J. S. S.

## THE OXFORD HISTORY OF MUSIC.\*

VOL. V.—THE VIENNESE PERIOD.

BY W. H. HADOW.

The period sketched in this volume extends from C. P. E. Bach to Schubert, and, considering the great men who flourished within it, more than a sketch—the term is Mr. Hadow's—could not be expected. Biographies of the great masters, such as those of Bach, Mozart, and Beethoven, by Spitta, Jahn, Thayer respectively, present history, as it were, out of proportion; the author dwells upon every incident, every work, large or small, of his hero, that one is naturally led to forget other contemporaries who, if not equally gifted, rendered useful service in the development of the art. Then, in practice, our concert programmes follow more or less the same lines; many excellent works have fallen into oblivion because their authors do not happen to belong to the small group styled "the great classical composers." In the present volume we obtain an all-round view of what happened from the middle of the eighteenth century to the third decade of the nineteenth.

One of the main problems with which Mr. Hadow is concerned is that of "the actual growth and progress of the musical forms"; another, "the manner in which the style of the great composers was affected by their own maturing experience and by the work of their predecessors and contemporaries."

The question of form was one of tremendous importance during the period in question. On looking back, we can now easily see that J. S. Bach, to use a common phrase, had exhausted the fugue form; but when he died, in 1750, the musical world did not suddenly rush to the conclusion that the old fugal lines must be abandoned, and that henceforth sonata-form, using that term generally, and not merely in the sense of first-movement form, must reign in its stead. Bach's son, Carl Philipp Emanuel, was no doubt clever enough to perceive that to follow in his father's footsteps was not to his advantage, but there was a new path to hand; "from 1600 onwards the general tendency of musical art was growing more and more monodic," rightly remarks Mr. Hadow. John Sebastian himself felt the gradual change, and, indeed, acknowledged it. "It is not too much to say that for a few years the fate of European music depended on Emanuel Bach" is quite true. It may seem at first sight strange to find

Emanuel occupying considerable space in a volume entitled "The Viennese Period," but a moment's reflection will make clear the necessity of including him. He was not only a prominent figure in the new movement, but his influence was direct and strong over Haydn, the first of the three great Viennese composers who conclusively proved that the change was to be a lasting one.

In another branch of music there was a strong need of reform, viz. that of opera. Emanuel Bach left that field untouched. The mere desire of the public to have their ears tickled with melody, which composers were too ready to supply, and singers to adorn with all kinds of senseless ornaments, brought about a state of things which in many quarters had provoked just criticism. Here again, it should be noted, the ground was prepared. "The revolution," again to quote Mr. Hadow, "required a musician for a leader, and in the fullness of time it found one to its hand," viz. Christopher Willibald Gluck.

It is curious to note the difference between the influence exerted by Emanuel Bach and Gluck. The one laid a strong foundation on which another and a greater man at once began to build. Gluck in the department of opera was followed by Mozart, a genius of a higher order, but from early youth up to manhood he was almost exclusively subjected to Italian influence, so that, although he greatly admired Gluck's works, he did not resolve to take him as a model. In fact, Gluck's attitude when writing an opera, "to forget that I am a musician," would have seemed, says Mr. Hadow, to Mozart "little short of artistic blasphemy." And let us quote another sentence to the point:—

"When we are told that in these operas ["Figaro" and "Don Giovanni"] Mozart shows himself a great dramatist, we accept the proposition as one which is beyond denial; when we are told that he is a great musician it is our heart that assents."

There is a long chapter on the growth of the sonata, from the time of Corelli, and to trace the enlargement and development of form from an early to a late period is a study in evolution of the highest interest and value. This chapter does not go beyond Emanuel Bach; but later on, of course, the Viennese masters are discussed.

In speaking of instances in which Haydn and Mozart "allow the second subject to set out with the same melody as the first," reference is made to the fact that in Beethoven recurrence of phrase in the exposition frequently aids "to organize and unify the whole *canto*," yet, adds the writer, "the opening of the second subject is not the most fitting place for it." But surely the first movement of the "Appassionata" offers a striking and successful example of such procedure. Again, speaking of Beethoven's last quartets, we are told that "there is no music in the world more difficult to understand." Now, for a great number of years the same thing was said of the Ninth Symphony, but when, through frequent repetition, the work became familiar, the difficulty of understanding vanished. Mr. Hadow admits that the movements technically analyzed give their exposition, development, and recapitulation sections, but, he adds, "the centre of gravity has so shifted that the terms themselves appear almost irrelevant." The forms have certainly been enlarged; the themes are often mere phrases, and exposition begins almost from the outset; and yet the movements in these works are really based on old forms, and it seems to us that it only needs to become familiar with the music to be able to follow without difficulty the composer's lines of thought.

Schubert's music "takes us out of the work-a-day world and sets us in a land of dreams," and that is why we can not only forgive, but while listening forget his "heavenly" lengths. His songs "bring the Viennese period to its historical conclusion," and for us, too, mention of them suggests that we bring to an end our notice. There are many points which invite comment, but we have said enough to show that the volume is one of no small interest.

\* Oxford: Clarendon Press.

## TO CHILDREN FOND OF MUSIC.

"To learn to use your ears is the most important thing. Try early to know the sound of notes and the different keys; find out what notes the bell, the window pane when you tap it, and the cuckoo express."—*Schumann.*

*Celia (Gainsborough).*—A thousand years before the birth of our Saviour, Arabia, I am told, was quite an important country, and Arabian musicians were quarrelling hard as to what kind of scale they should use. Long after this, in the year A.D. 641, the Arabs conquered Persia, the land of roses and nightingales, and there they found much better music and musical instruments than their own, so, like wise people, they took this Persian music but called it theirs. Nowadays we hear nothing of Arabian music, except, perhaps, a Bedouin song or two, noted down by some traveller. The word "Arabesque" shows us how much one country borrows from another and hands down as its own. An arabesque, first of all, meant a kind of ornamental work used by the Arabs to decorate their finest buildings. The Moors took the idea into Spain, and so it has spread through Europe, and still exists. An arabesque is always a light and graceful sort of tracery. People who write poetry and music think of it as a kind of embroidery of either words or notes. I don't suppose that Schumann, though, was actually thinking at all of Arabia when he composed the Arabesque, Op. 18. I believe it was suggested to him by reading an arabesque in words by his favourite author, Jean Paul Richter. Go over the piece again, and you will easily see how the theme and variations are really embroidered and decorated with fine little phrases. To answer your question about "slurred" music is not very easy. Ask your music teacher to explain to you the meaning of the many different kinds of slur used. You might manage certain slurred passages for the piano upon the violin with one bow, but I think you would find others quite impossible for your instrument.

*Lucy.*—"Home, Sweet Home" is a tune which was, I expect, made by many singers, each one altering it or adding to it a little bit, and no one ever thinking of writing it down or calling it his or her own. A mother may have sung it to her baby, or a shepherd may have piped it on his flute as he wandered up a hill-side with his sheep. It is supposed to come from the beautiful, wild island of Sicily in the Mediterranean Sea, and was brought to England, and perhaps first put into music notes by a composer named Bishop in an opera called "Clari, or The Maid of Milan," given at our London opera house, Covent Garden, in 1832. It is the words, as well as the tune, which make "Home, Sweet Home" so dear to us all; for I hope there are few children unfortunate enough not to be able to love their homes.

*Charlie (Kensington).*—You will be glad to hear that your letter has reached Mr. Géza Horváth himself, and this is what I can tell you about him. He is Hungarian, and was born May 27th, 1868, at Komárom, Hungary. He has been studying music from his childhood, and now has a music school of his own at Vienna, where he loves to teach quite small children, and of course big ones too. But he is particularly fond of very little ones, and spends much time watching them at work or at play, in school, in the fields, in the nursery, in the streets and parks. His music, too, is mostly composed for very young children. Do you know his twenty easy little pieces for the piano, Op. 53? One of the prettiest of these is "At the Circus." Another charming little set is called "Coloured Pictures in Music." Op. 41, again, is twelve tiny pianoforte duets, some of them only two lines long, dedicated to two little children, named Blanka and Béla. Then there are a good many sets of dances for little children, some winter pieces called "Ice-flowers," also National Dances, and a number of Hungarian fantasies—these rather more difficult than the rest—and several sonatas. You do not tell me which of these it is that you play.

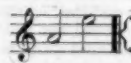
So much for Géza Horváth and his music. You ask me also to tell you how to compose a piece of music. No one has ever taught a flower to grow, or a bird to build its nest; and so, I think, no musician could ever be taught how to compose. We can help our flower, though, by planting it in good soil, where it will get plenty of sunshine, and caring for it tenderly each day. And we can put things ready for the bird to see with its sharp little eyes and carry off happily to make its wee nest. And so, if you want to compose, it will help you if you are able to hear and learn the music of the great composers. The rest will come of itself, and only you yourself can find the way to it. The nicest part of Horváth's music, for example, has never been taught him. He has found it for himself through his love for boys and girls like all of you who read these pages.

*Frank.*—All your answers are quite, quite right. I hope you found them by yourself. Try to do the same with every song you hear, and with each fresh one I'm sure music will become more and more interesting to you and fuller of meaning.

*Gmoullnac (Bournemouth).*—Everyone, big or little, seems to like the story of Tchaikovsky's "Casse Noisette" ballet. I first saw it in the Russian edition of the music, but am afraid I cannot tell you of any book of stories about pieces of music such as you ask for.

I see that Miss May Emmett, of Blackburn, has, at the age of sixteen, gained what is known as the L.R.A.M., the highest distinction in this country for pianoforte playing.

At Boris Hamburg's last two cello recitals here in London I was delighted to see many children, and I don't know who seemed to enjoy it best, the children or the young player himself. We may call the violin the queen of the string instruments. The cello is king, and a very fine king, too, with his deep, ringing voice. He can be coaxed to scamper and run about as fast as any of us, but we all love him best when he moves along slowly and majestically, and gives us time to hear each rich, beautiful note at its best. Last month I told you about the Misses Chaplin's performance of ancient music and dances. At five o'clock on Monday, March 13th, at the Steinway Hall, these ladies are giving a short "Popular Concert for Children and Young Students." There will be six rows of reserved seats at 2s. each; all the rest at 1s. The programmes will be on sale—price 1d.—a week beforehand, so that children can get the music and have it ready to follow at the concert. Those who would like programmes should send a stamped addressed envelope and a penny stamp to the Secretary, the Steinway Hall. Wouldn't you like to go to this concert? I should—indeed, I mean to be there, and if I should see a very small boy, aged four, I shall certainly think that it is Dick, who "loves a polka," and has come from Sandgate to see if he can hear one.



NOTE.—All letters should be addressed to "A. E. K., the MONTHLY MUSICAL RECORD, 199, Regent Street, London, W." and should reach there not later than the 7th of each month. Each letter should be accompanied by name and address, and the age of each writer stated thus: Age, under 9, under 14, over 16. As its title suggests, this monthly article is not intended for grown-up people, but for children and young students. But if parents and teachers who happen to notice the pages will point it out to the children, A. E. K. will be grateful. As indicated in the first pages, all forms and styles of good music will be welcomed, nor is it desirable to give any special prominence to pianoforte music.

Many interesting letters have already been received, and with each month the number will probably go on increasing. A selection is therefore absolutely necessary, and children and young students, if no special attention is paid to their communications, must clearly understand that it is not want of will on the part of A. E. K., but want of space.



## MUSICAL LANDSCAPES.

10 Pieces for the Pianoforte  
by

JOHN FRANCIS BARNETT.

## No 2. WILD FLOWERS.

Allegro moderato. (Tempo di Valse.)  $\text{♩} = 63$ .*parlante*

PIANO.

*P capriccioso**pp**(simile)**poco cresc.*

The first system of musical notation for 'Wild Flowers'. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The tempo is marked 'Allegro moderato. (Tempo di Valse.) ♩ = 63.' and the style is 'parlante'. The first measure is marked 'P capriccioso'. The second measure is marked 'pp'. The third measure is marked '(simile)'. The fourth measure is marked 'poco cresc.'. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The second system of musical notation for 'Wild Flowers'. It continues the piece with a grand staff. The first measure is marked 'rubato'. The second measure is marked 'dim.'. The third measure is marked 'p'. The fourth measure is marked 'pp'. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The third system of musical notation for 'Wild Flowers'. It continues the piece with a grand staff. The first measure is marked 'poco cresc.'. The second measure is marked 'dim.'. The third measure is marked 'p espress. cresc.'. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Augener's Music Printing Office



10, Lexington Street, London, W. Established 1878

dim. p espress. cresc.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for voice and piano. The voice part is in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score includes a vocal melody with lyrics and a piano accompaniment. The piano part features a prominent bass line with notes marked "Ped." (pedal) and asterisks (\*). Dynamics include *mf* (mezzo-forte) and *dim.* (diminuendo). The score ends with a double bar line.

Poco più moto.  $\text{♩} = 72$ .

1855 più moto. 2. 12.

*mf* *legg.*

*senza Ped.*

The musical score is for a piano introduction in 3/4 time, one sharp (F#). It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The score includes various musical notations, including a 'simile' marking. The score is divided into measures by vertical bar lines. The first measure of the treble staff contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The fifth measure contains a quarter note A3, a quarter note G3, and a quarter note F#3. The sixth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The seventh measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The eighth measure contains a quarter note F#2, a quarter note E2, and a quarter note D2. The ninth measure contains a quarter note C2, a quarter note B1, and a quarter note A1. The tenth measure contains a quarter note G1, a quarter note F#1, and a quarter note E1. The eleventh measure contains a quarter note D1, a quarter note C1, and a quarter note B0. The twelfth measure contains a quarter note A0, a quarter note G0, and a quarter note F#0. The thirteenth measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The fourteenth measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The fifteenth measure contains a quarter note F#0, a quarter note E0, and a quarter note D0. The sixteenth measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The seventeenth measure contains a quarter note G0, a quarter note F#0, and a quarter note E0. The eighteenth measure contains a quarter note D0, a quarter note C0, and a quarter note B0. The nineteenth measure contains a quarter note A0, a quarter note G0, and a quarter note F#0. The twentieth measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The score ends with a double bar line.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on two staves, with the right hand in treble clef and the left hand in bass clef. The music is in 4/4 time. The score consists of two systems. The first system has four measures. The second system has four measures, with the final measure marked with a 'p' for piano. The lyrics 'The Rose Tree' are written below the voice staff.





First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings indicated above it (e.g., 2 2 4 2 5, 3 2, 5 1, 2 2). The bass staff provides harmonic support. A fermata is placed over the final measure of the treble staff. The system concludes with the markings *ad.* and *\**.



Second system of musical notation, continuing the piece. It includes a *mf* (mezzo-forte) dynamic marking in the treble staff. The system ends with the instruction *(simile)* in the bass staff.



Third system of musical notation, showing further development of the musical themes in both staves.



Fourth system of musical notation, beginning with a *pp* (pianissimo) dynamic marking in the treble staff. The system concludes with *ad.* and *\** markings in the bass staff.



Fifth system of musical notation, featuring a *p* (piano) dynamic marking in the treble staff. The system ends with a fermata over the final measure of the treble staff.



## LADY RAMSAY OF BAMFF.

## AN APPRECIATION.

To write of the music of the late Lady Ramsay is to evoke the memory of a charm as difficult to define as it is impossible to forget. The talents of a professional musician may be classified and tested by a scale of comparison; their achievement has been subjected to the tribunal of popular judgment, and verdict has been passed. With an amateur musician it is different. Gifts which under other circumstances might have won name and fame in the wider world of Art have been kept within a smaller sphere. They have not served the cause of music less faithfully or less earnestly, but their service has been given to the few rather than to the many. In the difference there is both gain and loss. There may be, and often is, in the best amateur singing a quality of personal charm, of absolute naturalness and directness, which is lost in the artificiality that severe training for public singing is apt to produce. In familiar surroundings, in the *rapprochement* between the singer and the smaller audience, a special note of intimate emotion, of spiritual communion, is sometimes called forth which would be almost out of place on a public platform. Such gifts are rare, as the best things always are; but once realized, they can never be forgotten. They become a sacred possession, like the memory of some beautiful familiar landscape, unknown to guide-books, unsought-out by tourists, but consequently more dear and precious to those to whom their beauty has been revealed in varying lights and changing seasons. The potent spell of personal intercourse and intimacy has been added to the enduring beauty of Art and Nature.

Thus do the musical gifts of Lady Ramsay appear to a wide circle of friends, and her name will be passed on to a generation that knew her not, as a musician with a voice of a wonderfully rich and touching quality, and with a rare gift of interpreting romantic song. For it was romance that appealed most strongly to her sensitive artistic temperament, that romance which is the very spirit of beauty of which Kipling has sung:

"Who wast or yet the lights were set,  
A whisper in the void,  
Who shall be sung through planets young,  
When this is clean destroyed."

The same quality that inspired her singing is felt in the songs that she composed. They recall to memory the words used by a great German singer of the last century when speaking of a great song-writer: "They are the utterances of *musical clairvoyance*." Perhaps no other words could so well express the adjustment of music to the mood of the poet which is essential to the setting of a song. Her love of poetry and her capacity for entering into every shade of poetical feeling and lyrical or dramatic expression found spontaneous utterance in song, in striking contrast to the strenuous search after something original and far-fetched which is characteristic of much modern song-writing. Musical feeling was instinctive with her, and the words of the poems she loved haunted and possessed her until they had taken expression in musical form.

Her largest and most important work is "The Blessed Damozel" (Novello & Co.), a cantata for soprano, alto, and baritone solos, with chorus of women's voices. It was twice performed in public—in 1894 in the Chelsea Town Hall, Sir John Stainer conducting, and at Wimborne House in 1896, Sir Walter Parratt conducting. On both occasions Lady Ramsay herself sang the principal solo.

Of the many songs composed by Lady Ramsay may be mentioned: "Ask Me No More," "Tears, Idle Tears," and "If Thou must Love Me" (Joseph Williams), also her setting of Shakespeare's "Shall I compare thee to a summer's day?"

## LETTER FROM PARIS.

## CONCERTS AND NEW OPERAS.

A LARGE and select audience was attracted to the Châtelet on Sunday afternoon, January 8th, by the announcement that Arthur Nikisch was to conduct the Colonne Concert. Mr. Nikisch, who was received with enthusiastic applause on mounting the platform, proved to be one of the best of living conductors.

The prelude to "Tristan et Isolde" and Isolde's death-scene, as well as the overture from the "Maitres Chanteurs," conducted with unparalleled nerve and expression, were a real revelation to the Parisian audience. Nikisch possesses the faculty of identifying himself with the work in hand. He knows how to change moods in passing from one composition to another, even modifying his interpretation in going from one movement of a symphony to another. His great assurance and suppleness in the first and fourth parts of Brahms's symphony in D major, and his poetical rendering of the second and third movements of the same work, are instances in support of what I assert.

Beethoven's "Egmont" overture was played with the emphasis and dramatic expression proper to that elegiac and magnificent musical conception. The way in which he penetrated into the spirit of the work and brought out the different nuances in the rendering of Richard Strauss's less-known poem, "Don Juan," strikingly demonstrated Arthur Nikisch's superior musical intuition and eclecticism. I, for my part, do not find the plan of this work clear enough, and prefer Strauss's "Mort et Transfiguration." "Don Juan" bears more the character of an extended overture, whilst the other musical poem proceeds directly from the *poème symphonique* as introduced by Berlioz and Liszt.

The superiority of Nikisch as a conductor undoubtedly results from his extraordinary memory, as well as from his intense instinct in penetrating the composer's conceptions. He learns by heart, or nearly so, every work he has to conduct, and consequently seldom looks at the score during the performance. This enables him to fix his eyes upon the players, who thus *quasi* magnetically carry out his intentions. His phrasing is that of an inspired singer.

On the same day, at the Lamoureux Concert, M. Chevillard gave the first audition of the "Etude Symphonique" by M. Florent Schmitt, Richard Strauss's "Mort et Transfiguration," Schumann's A minor concerto (played by Harold Bauer), and Weber's "Oberon" overture.

The programme of the Société des Concerts du Conservatoire of Sunday, January 15th, presented great variety.

I will not dwell upon Schumann's 3rd symphony in E flat. It is not generally considered the best of his four, but the second and third movements are lighter and clearer than the other two, which are rather heavy and confused.

The lyric drama of M. Charles Lenepveu, "La Mort de Jeanne d'Arc," produced for the first (and last) time in Rouen Cathedral in 1880, is a conscientious work, correct but without inspiration; one feels that it was written by command. The performance was excellent. Mme. Auguez de Montalant sang the principal part (Jeanne d'Arc) with thorough religious feeling, and orchestra and chorus did excellent work under M. Marty's baton. The concerto in C sharp minor, for piano and orchestra, by M. Rimsky-Korsakoff, performed for the first time, offered an excellent opportunity for M. Ricardo Vinès, who played it admirably and was warmly applauded. This composition proved very interesting on account of its originality and richness of melody, its excellent instrumentation, and the variety of its harmonic developments. It is really more symphonic in style, like César Franck's *variations symphoniques*, and consists of one movement only. "Le Rouet d'Omphale," the greatly admired *poème symphonique* of Saint-Saëns, was magnificently rendered, as was every other number of the programme. Splendid performances were given of "Gloria Patri," a double chorus without accompaniment by Palestrina, and Mozart's "Ave Verum."

On Wednesday, January 18th, the Opéra Comique brought out "Hélène," by Saint-Saëns, for the first time in Paris, and a *reprise* of "Xavière" (libretto by Louis Gallet and music by Théodore Dubois, Director of the Paris Conservatoire). The first-named opera having been heard in London last season, I need not analyze it here. As is well known, there is no real dramatic action in it; consisting of a succession of episodes, it is more like a cantata than a drama. It might almost be called a prologue to the "Troyens" of Berlioz. In this opera we meet with two contrasted divine apparitions, which recall to our mind the intervention of Venus in "Tannhäuser," and Brunnhilde's death warning in the "Valkyrie." The situation being always the same between Hélène and Paris, both subdued by an overpowering love, the poet-composer was not able to give their parts a more distinctive character. The music, however, bears the stamp of a great musician. The part of Hélène was delightfully sung and acted by Mlle. Garden, and M. Clément was very effective as Paris. Venus is well fitted to the vocal power of Mlle. Sauvaget, and the sonorous mezzo-soprano of Mlle. Rival does great justice to the rôle of Pallas. Much of the brilliant success of the first night may be attributed to the poetical *mise-en-scène*, and to M. Luigini and his excellent orchestra.

About ten years ago M. Théodore Dubois presented for the first time his "Xavière," *idylle dramatique en trois actes*, at the Opéra Comique. This modest and sincere work has been restaged at the same theatre, but reduced to two acts, with many modifications, without, however, losing its character. The composer has endeavoured to keep free from the strife of the modern schools, and his work is simply an unpretentious little *romance dialoguée*, set to music.

The inspiration of M. Dubois reminds one often of Gounod's musical phraseology. Now and then he introduces a *leit-motive*—and why not?—then again makes moderate use of folk-songs. The choruses and dances are sonorous, and written in a spirited style, and the *Chanson dialoguée* of Xavière—"Grive, grivoise et grivoisette"—is very effective. On the whole the work was well received.

M. Fugère, as the good village rector, is excellent, and M. Vieuille fills well the part of his antagonist, the wicked schoolmaster of the place, who wishes to marry Xavière. Mme. Marie Thierry is charming as Xavière, and the rôles of her lover Sandry and the shepherd Galibert are well entrusted to the tenor, David Devries, and the baritone, Jean Périer. The secondary parts are effectively represented by Mme. Marie de Lisle and Mlle. Angèle Pornot.

According to the *Cahier des Charges*, M. Gailhard is obliged to bring out, every two or three years, a new opera in two or three acts, composed by a *Lauréat du Prix de Rome*. The work chosen this time and presented at the Grand Opéra on Friday, January 27th, is called "Daria," *drame lyrique* in two acts, text by Messrs. Adolph Aderer et Armand Ephraïm, and music by M. Georges Marty, the well-known and able conductor of the "Orchestre des Concerts du Conservatoire." The actual drama of Messrs. Aderer et Ephraïm is of episodic character, and consequently lacks the intense interest of a successive action. The scene is laid in Russia, in an old castle on the border of Ukraine, about 1820.

For a long time Boris, the lord of the castle, has bestowed his affections upon Daria, a young and pretty serf, who loves him tenderly. Boris goes to town for some time, and forsakes her to marry a rich heiress. A devoted *moujik*, Ivan, who adores Daria, reveals to her his master's plans, but she refuses to believe him. Boris comes back; an explanation takes place between him and Daria, when on the master losing his temper she threatens him with his own hand-whip. Boris, furious, calls his servants, and according to the old Russian cruel law, orders her to be severely beaten with the knout. Ivan entreats him to pardon the girl, saying that he loves her, and Boris, on hearing that, finds it amusing and original to allow them to marry. A priest

is summoned to the castle, and they are married on the spot.

The second act opens in a forest of Ukraine. The newly-married couple live there in a modest hut, a new-born child completing their happiness. Hunting-horns suddenly resound through the forest. Boris, longing after the one he once loved, knocks at the humble door. Having lost his way, he wishes to spend the night at Ivan's home, and asks to share his supper. In order the better to carry out his mischievous designs, Boris tries to make Ivan drunk with brandy. But the cunning *moujik* has guessed his master's intentions; he affects to be intoxicated, begins to dance, and finally falls down as if dead drunk. As a matter of fact, Ivan is wide awake, and at the decisive moment gets up, kills his master, then puts the body upon his bed, sets fire to the hut, and runs away with his wife and child.

Such is the plot, which although rather commonplace and uninteresting, presents nothing that cannot be expressed in music.

M. Marty's score has the merit of being clear and technically sound. In the modern maze of musical styles, M. Marty has chosen a middle path; his instrumentation is moderate and correct, except for his frequently covering the voices of the singers by excessively noisy accompaniment. It was natural that he should introduce some Russian airs, but unfortunately he has made exaggerated use of them. The Russian popular melodies being nearly all melancholy, the result is a certain monotony of colour throughout the two acts. However, some pages like Daria's *chanson*, "Est-ce donc la fontaine où venait le ramier?" and the dramatically unnecessary dances of the first act create an agreeable impression.

Mlle. Geneviève Vix, a pupil of the Conservatoire, who has a good though not extraordinary soprano voice, and promising histrionic talent, made a satisfactory *début* as Daria. The vocal part allotted to her is, however, not well written for the voice, and the orchestral accompaniment, as already mentioned, too noisy nearly throughout.

M. Delmas's Ivan is an interesting creation. M. Rousselière makes the best he can of the ungrateful, tyrannical rôle of Boris, which, by the way, does not suit the euphonic character of a tenor voice. The *mise-en-scène* is striking, the ballet is concerted and danced *à la Russe*, while the orchestra does its best under the juvenile *bâton* of M. Paul Vidal.

S. D. C. MARCHESI.

## LETTER FROM MOSCOW.

At the close of the year we may be permitted to look back on the first half of the musical season, to follow its course onwards, and then give a short record of its progress. It seems that the war in the Far East and the events in the country have not been able to blight the flower of music which came to full bloom in November and December. The Symphonic Concerts of the Imperial Russian Musical Society have been exceptionally well attended; also soloists' recitals. Safonoff, the energetic conductor, especially displayed his ability in the performance of Rubinstein's oratorio "The Tower of Babel." He has now left Russia for America, where he is engaged to conduct concerts of Russian music. Max Fiedler replaced him at the fifth Symphonic Concert, and brought us the "Heldenleben" of R. Strauss, performed for the first time in our city. The well-known conductor seemed to be at his best. Some days after we heard the "Heldenleben" again at the Philharmonic Society under Chessin, who is undoubtedly one of the most prominent Russian conductors.

On December 13th (26th) an overflowing audience was attracted by the announcement of a *Siloti* concert in which Ernst v. Possart recited Wildenbruch's "Hexenlied" and Schiller's "Das Eleusische Fest" to the music of Schillings, and he was indeed successful. It is not possible to enumerate



all the concerts, pianoforte recitals, *matinées* of the foreign soloists (E. Sauer, Kohn, Gerardy, Jaroslaw Kocian) and of our own Russian first-rate artists. Chamber music has been cultivated more than was formerly the custom. The admirable Brussels Quartet played twice in our *salons*; then followed the Prague, Odessa, also our own Quartets. The Moscow Trio (Schor, Krein, Ehrlich), an association decidedly gaining ground, has announced eight concerts for the season. They began with standard works (Veracini, Tartini, Bach, Haydn, Mozart, Beethoven). One *matinée* was exclusively devoted to the memory of Rubinstein, and was exceedingly delightful.

Now let us see what has been done in the matter of opera. At the Imperial Grand Theatre Neshdanowa (soprano) and Shaljalpinn (bass) are the chief attractions; and, indeed, Neshdanowa treats each subject with a fine vein of poetic inspiration, and wins genuine success as much by her finished and intelligent singing as by the freshness and purity of her voice. She is the "star" of the season. As concerns Shaljalpinn, it must be confessed that he is an extraordinarily gifted personality, and we will try to give an outline of his career. By birth he belongs to the lower classes, and he is a friend of Maxim Gorky, the modern Russian poet and author of many works about beggars and unfortunate people of the Wolga-river and the boundless steppes of Russia. They passed their childhood together amid want and misery, and met with many adventures on their way, until they came each of them to his real destination, and to a state of wealth and comfort. Shaljalpinn has devoted nearly his whole life to intellectual and musical progress, but his strongest point is his dramatic instinct and sense of humour. Inspired by serious subjects, he has attained phenomenal perfection in his impersonations of Mephistopheles, Demon, Ivan the Terrible, and other *roles*, which are all masterpieces in his hands.

The Private-Opera of Solodownikoff had the honour to receive the visit of Rimsky-Korsakoff on the occasion of the first performance in Moscow of his opera "Servilia." The audience manifested much enthusiasm at seeing the beloved native composer in their midst.

The other Private-Opera of M. Ziminn, in the Aquarium Theatre, has the larger and finer choice of artists. To it belongs the initiative of having introduced Peter Cornelius's opera "Der Barbier von Bagdad" into Russia, where it had a successful run.

As an event of some importance we mention the inauguration of a new theatre for the lower classes in one of the suburbs of the city. It is a large building, with a stage and a comfortable hall containing about 800 seats. There are other rooms for lectures, for a library, and for children's plays. The City came to its aid with a large grant, for music is a great and powerful factor in national education at this time of day. On December 26th, 1904 (January 8th, 1905) the first performance took place—a symphonic concert of Russian music—and then followed operas and dramatic plays at cheap prices. The great enthusiasm of the audience fully justified the enterprise, for the lower classes are advanced enough to enjoy music and dramatic art. This is the second theatre of the sort that has been successful in Moscow within recent years.

ELLEN VON TIDEBÖHL.

## Correspondence.

### EAR-TRAINING.

To the Editor of THE MONTHLY MUSICAL RECORD.

SIR,—Let me thank Mr. C. A. Harris sincerely for the generous recognition of my father's work on this subject in your January number. Ear-training among Sol-faists is, however, much older than the date he gives. In the second edition of John Curwen's "Grammar of Vocal Music," 1848, he gives exercises in ear-training, that is, expressing upon paper the names of sounds heard. This ear-training was

practised from the first by Tonic Sol-fa teachers, and in 1852, when the first Tonic Sol-fa certificate was drawn up, it contained an ear requirement; the candidate had to write down the melody of a single chant when heard for the first time. The Music Code of 1881 (not 1875) contains an ear-test, because the Code was drawn up by a committee of the Tonic Sol-fa College with the object of assisting the Education Department in dealing with the subject of sight-singing in schools. The Department accepted our suggestions *en bloc*. When in 1857 John Curwen turned his attention to the teaching of harmony, he once more made the ear keep pace with the eye and the pen.—I am, etc.,

London, Feb. 6, 1905.

J. SPENCER CURWEN.

[Owing to pressure of space a long and interesting communication from Mr. W. S. B. Mathews, also a letter from Mr. C. A. Harris, must be held over until next month.]

## OUR MUSIC PAGES.

"WILD FLOWERS" is the pleasant title of the piece which we have chosen for this month, next to the one in which nature produces them in such great abundance. The music forms No. 2 of "Musical Landscapes," a set of ten pieces by Mr. John Francis Barnett. \* It is in *Tempo di valse*, and is extremely graceful. The opening section begins and ends in the key of G, and then comes one *più moto* in the relative minor; the opening theme is then resumed, but soon turns into a delicate expressive coda.

## Reviews of New Music and New Editions.

*Impromptu-Etude*, Op. 30. No. 2, for the Pianoforte, by FERDINAND HILLER. Revised, phrased, and fingered by FRANKLIN TAYLOR. (Edition No. 8179; price, net, 1s.) London: Augener Ltd.

THE name of Hiller is seldom seen on the programmes of pianoforte recitals, yet his pianoforte music is not only clever, but grateful to the performer. The *Impromptu* in question is interesting if only considered from a technical point of view, but it has also character and charm. It is the work of an accomplished musician and of a pianist of exceptional ability. It has been carefully edited by Mr. Franklin Taylor, and the excellent fingering will be duly appreciated by all who follow it.

*Melodic Studies for the Pianoforte*, by STEFÁN ESIPOFF. Nos. 3, 4, and 5: *Murmuring Stream, By the Seashore, and Rustling Breezes*. London: Augener Ltd.

THESE studies are well named "melodic," and it is quite certain that, except for pupils who are desperately in earnest and who care not how dry the work is, provided it makes for progress, technical work is most satisfactory when presented in pleasant manner. *Murmuring Stream* is highly expressive; in fact, quite charming. Sea tone-pictures are not new, for as a rule composers love to depict the ocean when in angry, tempestuous mood. The piece before us, however, imitates the to-and-fro movement of summer waves; but in the music there is something more than portraiture—namely, poetry. The last number, *Rustling Breezes*, is a study in *arpeggios*, with passing notes intermixed, and knowing from experience what difficulty some pupils have in determining which notes form part of a melody and which belong to the accompaniment, we believe that this study would cause them some little trouble to distinguish between the two; yet in mastering only the mechanical part there would be no charm in the music. It is an essentially pleasing study, and if well played will be found to contain much that is attractive.

\* Augener's Edition, No. 5027a (Book I.), price, net 2s.

*Rêve d'Amour* (Dream of Love), for the Pianoforte, by COST. DE CRESCENZO. Op. 300. London: Augener Ltd.

THERE are some musicians who fear that the art of writing simple melody has died out, much of what is termed melody in these latter days being, in their opinion, unworthy of the name. In any discussion as to what constitutes melody the old definition that it is "a succession of sounds agreeable to the ear" is of little help, for ears are so differently constituted; what pleases the one may displease the other. Some simple melodies are dry, if the notes are merely strung together without inspiration; but ultra-modern musicians have no right to despise any melody merely on the ground that it is simple. We have one of such kind in the piece before us, but it is also graceful; the easy music is of refined *salon* order.

*Dances Nationales pour Piano*, par GÉZA HORVÁTH, Op. 63. No. 4, *Danse Orientale*. London: Augener Ltd.

THERE is something wayward and wild about genuine Eastern vocal music, whereas with its dance music the rhythms are firmer and the forms more compact. In the piece before us the short phrases and scale-like progression of notes are features characteristic of Eastern melody, while the drone bass suggests Eastern accompaniment. Apart from these, however, there is no direct imitation. The music, though simple, is exceedingly attractive; it is quaint and crisp, and here and there are piquant harmonies which enhance the general charm. The varied rhythms prevent monotony, while as further security against anything of the kind, there is alternation of minor and major modes.

*The Blackbird and The Cuckoo*, two part-songs for female voices, with pianoforte accompaniment. Words by M. C. GILLINGTON, music by A. E. HORROCKS. (Edition Nos. 4187 and 4188; each, net, 4d.) London: Augener Ltd.

POEMS relating to birds seem specially suitable to set to music, for the very mention of them naturally suggests song. The first of the two short duets under consideration is fresh and pleasant as the season "of op'ning primrose buds, of meadows green in daisies' dress," when the blackbird "whistles high and warbles low." In *The Cuckoo*, the definite musical notes which it produces of course give rise to direct imitation; but these are introduced in quite a natural way; the music is very cheerful and melodious.

*Bell's Miniature Series of Musicians: Bach*, by F. H. THORNE and *Rossini*, by W. ARMIN BEVAN. London: G. Bell and Sons.

SPITTA'S "Bach" fills two big volumes; Mr. Thorne's only fifty-nine small pages. The former enters deeply into the art-work of the composer. Mr. Thorne, himself an intelligent and enthusiastic lover of Bach, says just enough to tempt general readers to search the master's music for themselves; and by so doing they will find out that Mozart, Beethoven, and Schumann paid him not formal lip, but genuine heart, homage.—Rossini was very different from Bach, yet he was a great composer. Mr. Bevan has written an excellent account of him as man and musician. Of "William Tell" he justly says that it exhibits "all his virtues as a dramatic composer, with none of his vices as a writer of show-pieces for Italian vocalists." Both volumes have facsimiles and attractive illustrations.

The Music Story Series: *The Story of the Violin*, by PAUL STOEVIING. London: The Walter Scott Publishing Co., Ltd.

THE violin, as the author remarks in his prologue, is indeed a wonderful thing: "it stands where it stood three hundred years ago, and every attempt at altering its form or any smallest part of it has been a dismal failure." There is some reason for believing that the Indian ravanastron was the

"lowly grandsire of the king of instruments," yet, like many other wonderful things, its real origin remains a mystery. Mr. Stoeving's volume contains an immense amount of interesting and valuable information respecting famous violin-makers, distinguished violin-players, violin music, and violin literature, appendices containing useful matter, and many attractive illustrations. In Appendix B there is a very useful Chronological Table showing the great players from Corelli, founder of the Roman School, down to Joachim and his most distinguished pupils. Mr. Stoeving gives a list of works he has consulted in preparing this work, and it shows that he drew information from the best sources.

## IN THE CONCERT ROOM.

ON January 17th, in the Albert Hall Theatre, Miss Florence Farr chanted to a psaltery. It was a noteworthy, if a curious, performance. Psaltery chanting would seem to be as ancient as Wagnerian recitative is modern; but combine something of the two and you have the melodrama at which Schumann, Grieg, Richard Strauss, Debussy, and others have made tentative though, perhaps, not wholly satisfactory efforts. It may be, though, that here we have the germs of the music of the future.

Dr. Walford Davies is apparently determined to make an excellent revival of the Bach Choir. At the last interesting, but unduly long, concert of this society, unaccompanied motets and part-songs were the chief features of the programme. Part-singing was once a special glory of English music, and remains to this day a far truer index of real musical knowledge and musicianship than, let us say, a mechanically acquired dexterity on the piano. All encouragement, then, to Dr. Walford Davies, if he is able to recreate the ancient prestige for the Bach Choir. An instructive article, by the way, on "The Madrigal and England," by Mr. J. A. Fuller Maitland, appeared in the *Nineteenth Century* for February.

The Royal Choral Society (January 26th) gave its first performances of Berlioz's "L'Enfance du Christ," and Mackenzie's cantata, "The Witch's Daughter." Berlioz's one oratorio, unlike most of his music, distinctly suffers from being heard in too large surroundings; moreover, certain delicate mysterious effects, upon which he greatly relied, from an unseen chorus, were not supplied. The solo parts were all well rendered. Madame Sobrino, in particular, sang the Mary music with much *naïve* grace and simplicity. The trio for harp and flutes in the third part was also beautifully played. Charming as is this trio in itself, there is an undercurrent of incongruity, not to say comedy, in its introduction under the special circumstances portrayed by the composer. Indeed, the whole series of scenes of the flight into Egypt and arrival at Saïs savours unmistakably of a peaceful family holiday amidst the rural quiet of Southern France, where Berlioz was born and bred. In "The Witch's Daughter" the chorus was heard to much better advantage, and had plenty of melodious, effective work to do. Whittier's pleasant idyll of harvest time has evidently been a subject closely akin to Sir Alexander Mackenzie's individual vein of fancy and humour. The Royal Choral Society might well be desired to repeat this performance. With Sir Alexander Mackenzie's name I would also associate some very interesting lectures on the Bohemian School of Music given during February at the Royal Institution. The second of the series dealt with Smetana, and touched upon the impetus given to Czech music by the establishment of a national opera at Prague. Thus Bohemia is rich enough to subsidize and support what we still lack in London.

The London Symphony Orchestra Concert on January 26th was conducted by Sir Charles Stanford. The beautiful quality of the wind instruments in this orchestra told well in the last movement of the conductor's own symphony suggested by Milton's "L'Allegro" and "Il Penseroso," and



the effect of the same composer's "Songs of the Sea," sung by Plunket Greene, was heightened by a fairly large choir of male voices. Saint-Saëns's picturesque symphonic poem, "Phaëthon," Sir Hubert Parry's symphonic variations, and the Brahms pianoforte concerto in B flat, rendered by Mr. Leonard Borwick with his wonted excellence in this work, completed a programme of unusual interest. Two other concerts of special importance, amongst the various appearances of the London Symphony Orchestra of late, have been the two Maud MacCarthy concerts, with Fritz Steinbach as conductor, at the Queen's Hall (February 2nd and 7th). Three concertos at one concert have become such a hackneyed and wearisome institution that Miss MacCarthy seemed taking an almost new and a very delightful departure in electing to be heard in only one on each occasion. These were the Brahms in D major, Op. 77, and the Beethoven, also in D. There is an attractive freshness and spontaneity in this young artist's playing which gains upon one at each hearing. With an evidently high and earnest aim at true artistic interpretation, she bids fair to take her place as one of the most individual and characteristic players now before the public. Nor will one easily forget the magnificent readings of the Beethoven C minor and the Brahms symphony, Op. 68, given under Steinbach, at these two concerts.

The programme of the Queen's Hall Orchestra Symphony Concert on January 28th opened with a very fine performance of Richard Strauss's "Don Juan." The rest of the programme was devoted to Tchaikowsky. Mrs. Wood sang the famous "Tatiana" aria from "Evguèni Oneguine"—an excerpt which does not gain in dramatic force and intensity through being rendered in doggerel English.

On February 11th, at the same concerts, Hugo Becker was the soloist in Haydn's delicious little cello concerto in D. The concert began with Bach's Brandenburg concerto, No. 4, in G, the parts for solo violin and two flutes being adequately played by Messrs. Maurice Sons, Franzella and Borlée. A third item on the programme was Glazounoff's symphony No. 5 in B flat, a thoroughly Slav and—in the scherzo and finale—a thoroughly "Little" Russian conception. The programme analysts at these concerts are surely under some misapprehension when they remark that "Glazounoff, of all the younger Russian composers, is the most subject to German influences, especially that of Brahms!" Has anyone noticed how immeasurably Mr. Wood is gaining as a conductor, both in technical facility and poetic expression? His every gesture now has a certain eloquence and meaning. He has lost the last vestige of that fear of "letting himself go" which always seems the bane of English music and musicians.

On the 11th there was also a somewhat melancholy farewell concert at St. James's Hall, under the auspices of Mr. Rainbow—actually the last concert to be given in that historic building. There are probably few, if any, of the great musicians of all lands of the last half-century who have not appeared on its platform; and for association's sake, if for no other reason, it seems a matter of regret that a hall of such unique and hallowed memories could not have been preserved. But we are not a people of sentiment—not, at least, where music is concerned.

Mr. Plunket Greene has certainly helped to encourage the appreciative hearing of modern British song composers. At his recital at the Æolian Hall on February 3rd he introduced a new and extremely effective song-cycle—"A Shropshire Lad," by Arthur Somervell. This cycle consists of ten numbers, each complete in itself, but with a certain connecting link running through them all. An arrangement by Mr. Hamilton Harty of "Three Traditional Ulster Songs" also impressed the audience very favourably, particularly the second song, "My Lagan Love."

The two pianoforte recitals of Mr. Harold Bauer given in January must have quite convinced those musicians who happened to hear him that he is an artist for England to be proud of. The British performer is quite as worthy of en-

couragement as is the British composer. There are probably few pianists of any nationality who can excel Mr. Bauer in certain works by Brahms and Schumann.

Mr. Lamond's Beethoven recital on February 4th at the Curtius Concert Club, excellent though it was, fell just a little short of the exalted expectations which I had formed in its favour.

Miss Katie Moss, a former and a distinguished pupil for singing of the Royal Academy of Music, has already been heard at several good concerts. Her song recital at the Bechstein Hall on February 3rd was very successful. She possesses a pleasing soprano voice, and is quite a capable violinist, as she proved by her playing of a couple of violin obligatos for her own singing. Her programme also included two pretty little songs of her own composition—"Tender Thoughts" and "Roses."

Another successful concert at the Bechstein Hall, given on the 13th, was that of Mr. Percy Grainger, pianist, and Mr. Hermann Sandby, a young Danish cellist. The two artists played a number of the arrangements of Scandinavian folk-music—"La Scandinavie," with which Mr. Percy Grainger's name may be very creditably associated; and the pianist also brought forward two new rhapsodies, Op. 92, for piano, by Sir Charles Stanford, founded with considerable ingenuity upon mottoes from Dante's "Inferno." Miss Ada Crossley contributed some half-dozen songs, three of them sung for the first time in public—viz., "An Easter Song," by the gifted Danish composer, A. Mallinson; "A New Being," by Mrs. George Batten; and "Irmeline Rose," by F. Delius.

On the afternoon of the 13th the students of the Royal Academy of Music gave an organ recital, interspersed with miscellaneous numbers, for voice, violin, and cello; and Miss Mignon Johnston, a very talented little girl, recited "The Elephant Child," from Rudyard Kipling's "Just So" stories.

Yet another concert society has been inaugurated, to be known simply as "The Concert Club." Its performances take place on Sunday afternoons at the Bechstein Hall. At its initial concert a small orchestra of some forty-six players was admirably conducted by the well-known Spanish violinist, Señor Arbós. Liszt's fascinating "Les Préludes"—seldom heard in London, and a new intermezzo by Arbós himself were very cordially received.

Chamber music is especially in vogue here this winter. In addition to the Broadwood and Leighton House concerts, the Wesseley, Cathie, and Nora Clench Quartets, etc., there is now another series, known as the "Monday Subscription Concerts." May they all prosper. REVISOR.

## Musical Notes.

### HOME.

**London.**—Mr. Otto Dressel has been appointed professor of the pianoforte at the Guildhall School of Music in his father's place.—The winner of the Lesley Alexander prize for a pianoforte quartet is Mr. Thomas F. Dunhill, of Windsor. We hear that this competition will not be continued. Mr. Alexander's efforts in the past to encourage native art deserve, however, full recognition.—On March 25 three new choral and orchestral ballads by Mr. Coleridge-Taylor will be performed at the Crystal Palace.

The Promenade Concerts, under the direction of Mr. Henry J. Wood, will commence August 19 and terminate October 27.—At a meeting of the Society of Arts last month Mr. John E. Borland read a paper on "Some Misconceptions of Musical Pitch," the chair being taken by Sir Walter Parratt. The Proceedings of the Thirtieth Session (1903-4) of the Musical Association have been published. The volume contains articles of special interest by Mrs. Rosa Newmarch, Dr. W. H. Cummings, and Messrs. E. J. Dent, Algernon Rose, D. F. Tovey, etc.

**Bournemouth.**—Last month (February 2nd) Mr. Dan Godfrey's programme at the Winter Gardens included four

works by Mr. Arthur Hervey—the concert overture "Youth," the two tone-pictures "On the Heights" and "On the March," and the Romance in D for violin and orchestra. All were successfully given under the direction of the composer, while in the last-named M. Johannes Wolf played the solo part.

**Chester.**—Dr. Joseph Bridge, organist of Chester Cathedral, and brother of Sir Frederick Bridge, was presented recently with an album containing an address, some silver plate, and a cheque for 200 guineas, in recognition of his services to music in this city for the past twenty-five years.

**Norwich.**—Sir Edward Elgar has accepted the invitation of the Festival executive committee to conduct "The Apostles" next October.

#### FOREIGN.

**Berlin.**—A committee, with Count Hochberg as president, has been formed to make preparations for a grand three-days' Handel festival, to be held during the month of April next year. Josef Joachim, Siegfried Ochs, and Georg Schumann have promised to take part in it.—The new enterprise at the Thalia Theatre will open on May 1st with a new opera, "König Midas," by Hans Hermann. Leo Fall will be the conductor.—Hans Sommer's new opera "Rübezahl" was successfully produced at the opera house on February 15.

**Düsseldorf.**—An interesting concert has been given by the local branch of the Mozart Society. The programme, drawn up by Georg Adolph Walter, was devoted to the music of Johann Sebastian Bach and his four sons, Carl Philipp Emanuel, Johann C. Friedrich, Wilhelm Friedemann, and Johann Christian, the last-named known as the "English" Bach. Some introductory remarks were made on the music composed by the sons, and a few details given concerning their lives.—Sir Charles Stanford's "Requiem," composed in memoriam Lord Leighton, was announced for performance towards the end of last month under the direction of Professor Julius Butts.

**Elberfeld.**—Strauss's "Sinfonia Domestica" was produced here at a recent concert, under the direction of Dr. Hans Hayms. The programme opened with the "Götterdämmerung" march and a portion of Brahms's "Requiem," in memoriam Theo. Tillmann, president of the Musical Society, and a prominent figure in the musical life of this city.

**Frankfort-on-Main.**—Dr. Bernhard Scholz has set Schiller's "Nänie" for male choir, and the work will be sung by the combined male choirs of this city at the Schiller festival to be held in May.

**Vienna.**—Siegfried Wagner's "Der Kobold" was received somewhat coolly here at its recent first performance in this city at the Kaiser-Jubiläum-Theater; at the second the composer conducted, and he was received with enthusiasm.

**Prague.**—A University professor, Herr Krauss, during a visit to Götting, found some manuscripts of Smetana, who was conductor of the Musical Association of that city from 1856 to 1866. One of them, a Capriccio, is shortly to be published and performed here.

**Paris.**—In the Opéra competition for a symphonic work, the jury has awarded the first prize (1,500 fr. and performance at the Opéra) to M. Edmond Malherbe.

**Liège.**—A lady, Juliette Folville by name, has conducted a Conservatoire concert here. The programme consisted entirely of overtures by Handel, Gluck, Mozart, Weber, and Wagner.

**Rome.**—Queen Margaret has presented a superb bronze bust of Verdi to the Academy of St. Cecilia.—The art paper, *Il Tiro*, offered a prize of £40 for the best setting of a poem by Gabriele d'Annunzio, entitled "Romanza." Compositions to the number of 136 were sent in, and the prize was awarded to Maestro Carlo Angelelli.

**Milan.**—A new Requiem by Puccini was performed in the Home established by Verdi, on the fourth anniversary of the maestro's death.

**Naples.**—Leoncavallo's "Roland von Berlin" has been given here in Italian, and with marked success.

**Monte-Carlo.**—Massenet's new opera "Chérubin," libretto by Francis de Croisset and Henri Cain, was produced with brilliant success on February 14.

**Davos.**—An interesting chamber concert was given last month at the Grand Hotel Belvédère under the direction of Mr. E. Heim. The Davos ladies' choir sang songs *a cappella*, and also with pianoforte accompaniment.

**Montreux.**—Oscar Jüttner, conductor of the Spa Orchestra, is now retiring. He has been active for thirty-five years, having given in all over a thousand concerts, for which eminent artists were always engaged.

**The Hague.**—"Cecilia," published by Martinus Nyhoff, contains interesting articles on Wagner and Bülow, etc.; also a summary of the contents of all important musical papers.

**Stockholm.**—An interesting unpublished "Symphonie singulière" by Franz Berwald, written 60 years ago, was performed at the fourth evening of the Concert Society. Berwald (1796-1868) wrote other symphonies, also chamber works, of which little has been published.

**Algiers.**—On the arrival of Saint-Saëns here in the middle of last month, a dinner and brilliant reception were given to him and to Rochegrosse. The composer and painter, both eminent in their respective artistic spheres, intend to remain here during the winter months.

**Chicago.**—Alexander von Fielitz and Waldemar Lütschig, two highly esteemed musicians at Berlin, are about to leave that city and settle here, both having accepted appointments at the Musical College, the one as professor of composition, the other of the pianoforte. The president of that college is Dr. W. K. Ziegfeld, who formerly studied at the Leipzig Conservatorium. Among many distinguished professors are Emile Sauret, and the organist Dr. Louis Falk, who has been connected with the institution for five-and-thirty years.

**Rio de Janeiro.**—Signor Mancinelli will conduct the season here from the middle of July to the end of September.

#### OBITUARY.

FRANCIS ASHDOWN, brother of the late Alfred Ashdown; aged 53.—JOSEPH BALART, pianist, at Barcelona; aged 22.—KAHLIS BAUMANN, Lithuanian composer, at Riga; December 28.—PIETRO BIANCHINI, composer (Inno alla Patria, Symphony, etc.), at Venice; aged 77.—JOAQUIM BONNIN, pianist, at Barcelona; aged 35.—ALBRECHT BREDA, conductor of the Oratorio Society, at Cassel; aged 70.—REV. HERBERT CLEMENTI-SMITH, grandson of Muzio Clementi, of heart failure; February 9, aged 69. (See M. M. R., "Clementi Correspondence," August, 1902.)—EDWARD G. DANNREUTHER, teacher, lecturer, and littérateur (Treatise on Ornamentation, Wagner and the Reform of the Opera, etc.), founder of London Wagner Society; aged 61.—ALFRED DÖRFFEL, born at Waldenburg (Saxony), writer and critic. He established the musical lending library, the germ from which sprang the "Musikbibliothek Peters" (1894), of which he was honorary president.—EUGEN DROBISCH, music director at Osnabrück.—ROBERT EITNER, learned littérateur (compiler of the recently-published Quellen-Lexicon), at Templin (Uckermark), January 22; aged 72.—HERMANN FRIESE, formerly tenor vocalist, at Berlin; aged 83.—KONSTANTIN HANDLOSER, music director at Constance; January 12.—HUGHES IMBERT, writer (Profilis de Musiciens), Editor of the Paris Section of "Le Guide Musical"; aged 63.—GUIDO KALLENBERG, recently pensioned chorus master of the Weimar Court Theatre, January 30.—OTTO KRAMER, music director, at Berlin, January 13.—MACHTS, conductor and composer at Jena, December 25.—LUIGI MADRELLI, stage vocalist (tenor), at the Verdi Retreat; aged 67.—ALPHONS MAURICE, opera composer, at Dresden; January 26.—ANDREA MELOZZI, composer of sacred music, at Rome.—CHARLES MOLE, flautist and composer, at New York; January 8, aged 52.—FANNY MORAN-OLDEN, born at Oldenburg, 1855; at the Schöneburg Asylum.—V. P. M. SIGICELLI, violinist, born 1830 at Cento, died at Paris, February 15.—MAX STAEGERMANN, director of the Leipzig Theatre; aged 62.—CARL TAUCHER, music director, at Chaux-de-Fonds; aged 71.

N.B.—The name COSIMO BURATI in February issue should be FORTI-BURATI.

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238	BACH. Sonata in D minor. No. 2. For Violoncello alone ...	net 1 8
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## List B.

786	SPOHR. Fantasia in C minor ...	net 1 —
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## Examination Music (continued)—

SINGING.		Net.	
LICENTIATE.			
Soprano.			
List A.			
Edition No.		s. d.	
HANDEL.	Recit.: "O, let Eternal Honours," and Air: "From Mighty Kings" ("Judas Maccabæus.") Handel, Songs, No. 4	1	—
—	Air: "I know that my Redeemer liveth" ("Messiah")	—	6
List B.			
MEYERBEER.	Robert, toi que j'aime ("Robert le Diable"). G. 180	1	6
WEBER.	Recit.: "Wie nahte mir der Schlummer," and Air: "Leise, leise" ("Freischütz"). G. 490	2	—
WAGNER.	Elsa's Dream. ("Lohengrin.") G. 647	1	—
List C.			
GOUNOD.	Serenade (in G or F)	each	1 6
8900d SCHUBERT.	"Du bist die Ruh"	1	6
SCHUMANN.	"Der Herrlichkeit." G. 213	1	—
MEZZO-SOPRANO AND CONTRALTO.			
List A.			
HANDEL.	Air: "Lord, to Thee each night and day" ("Theodora"). Handel, Songs, No. 13	1	—
MENDELSSOHN.	Air: "O Rest in the Lord" ("Elijah"). G. 643	1	—
List B.			
GLUCK.	Recit.: "Sposa, Euridice," and Air: "Che farò" (Orfeo). E. I. 32	1	6
List C.			
TSCHAIKOWSKY.	"Nur wer die Sehnsucht kennt." G. 543	1	—
TENOR.			
List A.			
HAYDN.	Recit.: "And God created man," and Air: "In native worth" ("Creation")	1	6
MENDELSSOHN.	"Be thou faithful unto death" ("St. Paul"). G. 670	1	—
List C.			
BRETHOVEN.	Adelaide, in B flat. G. 84	1	6
—	Or in G. G. 602	1	6
HANDEL.	"Love sounds th' alarm" ("Acis and Galatea"). Handel, Songs, No. 1	1	—
RUBINSTEIN.	"Gelb rollt mir zu Füßen." G. 362	1	6
STOKESDALE BENNETT.	Sing, Maiden, sing	1	6
SCHUMANN.	"Dein Angesicht." G. 298, or Songs, No. 39	—	6
SCHUBERT.	Serenade. G. 139	1	—
BARITONE AND BASS.			
List A.			
HANDEL.	Recit.: "I feel the Deity within," and Air: "Arm, arm, ye brave" ("Judas Maccabæus"). Handel, Songs, No. 8	1	—
HAYDN.	Recit.: "And God said," and Air: "Rolling in foaming billows" ("Creation"). Bass Songs, 70	1	6
List C.			
BRAHMS.	"Wie bist du, meine Königin." G. 319	1	—
MENDELSSOHN.	"I'm a Roamer." Bass Songs, 69	1	6
RUBINSTEIN.	"Es blinkt der Thau." G. 363	1	—
SCHUMANN.	"Ich grolle nicht," in C. G. 140	1	—
—	or, in B flat. Songs, No. 13	1	—
SCHUBERT.	The Wanderer. Bass Songs, 33	1	—
SCHUMANN.	The two Grenadiers. Bass Songs, 20	1	—
ASSOCIATE.			
Soprano.			
List D.			
HANDEL.	Recit.: "O worse than death," and Air: "Angels ever bright and fair" ("Theodora"). Handel, Songs, No. 16	1	—
List E.			
WAGNER.	"Elizabeth's Prayer" ("Tannhäuser"). G. 391	1	—
List F.			
LOTTI.	"Par dicesti." E. I. 85	1	—
SCHUMANN.	"Der Nussbaum." G. 294	1	—
SCHUBERT.	Ave Maria. G. 284	1	—
MEZZO-SOPRANO AND CONTRALTO.			
List E.			
HANDEL.	Recit.: "Armida, dispietata," and Air: "Lascia ch'io p'anga" (Rinaldo). In B flat. E. I. 55	1	—
—	In D. E. I. 56	1	—
MOZART.	Voi che sapete. (Figaro). E. I. 107	1	—

SINGING (continued)—		Net.	
List F.			
Edition No.		s. d.	
3009b BRAHMS.	"Oh, that I might retrace the way" ...	1	1
2452b GRIEG.	"Die Prinzessin" ...	1	1
8901d SCHUBERT.	"Frühlingsglaube" (Faith in Spring) ...	1	6
—	STRADELLA. "Pieta Signore." E. I. 157	1	—
TENOR.			
List D.			
MENDELSSOHN.	Recit.: "Ye people, rend your hearts," and Air: "If with all your hearts." G. 771	1	—
List E.			
DONIZETTI.	"Spirto gentil" (Favorita) ...	—	6
List F.			
BRAHMS.	"Wehe, so willst du?" G. 323	1	—
RUBINSTEIN.	"Du bist wie eine Blume." G. 372	1	—
BARITONE AND BASS.			
List D.			
HANDEL.	Recit.: "Behold, I tell you a mystery," and Air: "The trumpet shall sound" ("Messiah"). Handel, Songs, No. 19	1	6
—	Recit.: "For behold," and Air: "The people that walked" ("Messiah"). Handel, Songs, No. 17	1	—
MENDELSSOHN.	Recit.: "I go on my way," and Air: "For the mountains shall depart" ("Elijah"). Bass Songs, 72	1	—
List E.			
WAGNER.	Recit.: "Wie Todesahnung," and Air: "O du mein holder Abendstern" (Star of Eve), from "Tannhäuser." Bass Songs, 56	1	—
List F.			
2454b GRIEG.	"Dein Rath ist wohl gut" ...	1	2
467a —	"Ausfahrt" ...	1	8
LULLY.	"Bois Epais" (Forest dim) ...	2	—
SCARLATTI.	"O cessate di piangere." E. I. 136	1	—
SCHUMANN.	"Widmung" (Devotion). G. 33	1	—
SCHUBERT.	"Der Neugierige." G. 285	1	—
8901c —	"Aufenthal't" (Resting Place) ...	1	6

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